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Wm. H.
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Harvey
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Harvey
Tuning Book
Tuning Book

REVISED AND ENLARGED EDITION.

THE EASY INSTRUCTOR;

OR,

A NEW METHOD OF TEACHING SACRED HARMONY.

CONTAINING,

- I. The Rudiments of Music on an improved Plan, wherein the Naming and Timing of the Notes are familiarized to the weakest Capacity.
- II. A choice Collection of PSALM TUNES and ANTHEMS, from the most celebrated Authors, with a number composed in Europe and America, entirely new; suited to all the Metres sung in the different Churches in the United States.

Published for the Use of SINGING SOCIETIES in general, but more particularly for those who have not the advantage of an Instructor.

BY WILLIAM SMITH.

WILLIAM SMITH.

*Glennal truth attend
shall sound from shore to shore*

by a Patent from the United States.
by applying to the publishers.



RS AND OLIVER STEELE,
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Harvey Dick

ADVERTISEMENT.

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Exhortation
Now in the heart of your
your Creation God;



Just-ripe on. when
are gone;



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ce of novelty is, from this very circumstance, in danger of meeting with an un-
servation of the certificate annexed, and an impartial examination of the method
the determination of the candid and judicious. As the introduction of the four
notes, may perhaps be considered as subjecting those who are taught in this
distance—the authors would just observe, that if pupils are made acquainted
experience, more specious than solid. To this it might be added, that in the
e four singing syllables to the lines and spaces, which is attended with great
lan; and we know of no objection to this plan, unless that it is not in use;
ve, as this would give currency to the entire rejection and exclusion of all im-
ed so easy, from its improvements, that any person of a tolerable voice might
d but obtain the sounds of the eight notes, which has led its advocates to re-
to inform the public, that since subscriptions have been in circulation for this
subscribers: In consequence of which, we flatter ourselves that this book will

WILLIAM LITTLE.
WILLIAM SMITH.

CIETY of Philadelphia, to examine a SINGING BOOK, entitled
RUCTOR," by William Little,

contains a well digested system of principles and rules, and a judicious collec-
significant characters, indicating, at sight, the names of the notes, and a sliding
ned than any we have seen.

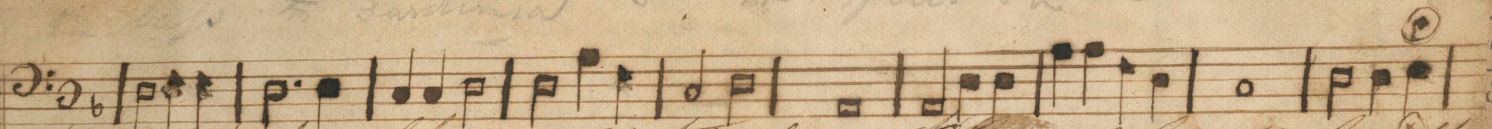
imitation, they verily believe they might be obtained by the help of this book;

ge and encouragement of all friends to Church Music.

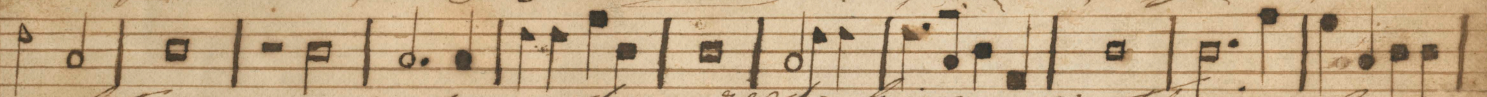
EDWARD STAMMERS,
RICHARD T. LEECH.

PREFACE.

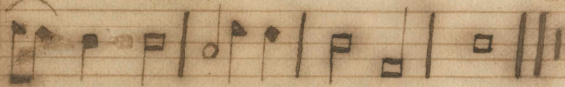
The bags to sardinia C. M. flat on G *which is*
 the bags to sardinia C. M. flat on D *which is*



how did his flowing tears could as for a better
~~dead~~ dead and fasting mortified his soul
 while for their lives ~~as for~~ his lives he ~~prayed~~ he prayed



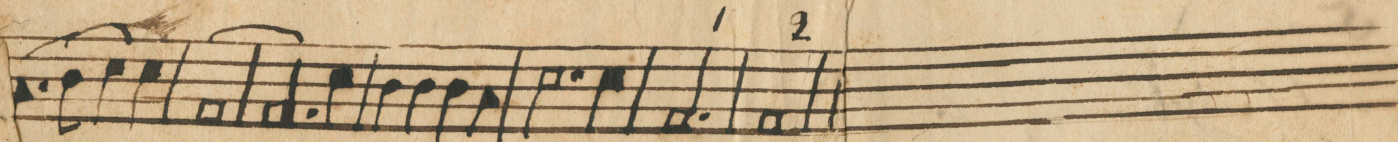
They grieved and cursed him on their beds
 yet still he prays and mourns and double



Blessings on his head. The righteous Lord
 returns

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Bass to Washington L. M.



Tenor to Washington L. M.

funds of knowledge in the minds of our young people, and carry
that their evenings are often spent in a very simple manner; nothing more will be heard than insignificant jokes, and vulgarism seems to be the
highest entertainment; but when they have tasted the more pure pleasures, such as flow from music, the young circle seems to look with contempt
on the former manner in which they spent their time, which then seemed to hover them over the summit of bliss. But besides the more imme-
diate propriety and use of divine song in the ordinances of religion, its indirect advantages have a claim to our regard. It is not only in itself
delightful and profitable, but it gives animation to other parts of public worship—it revives the attention—recruits the exhausted spirits, and be-
gets happy composure and tranquillity. It is peculiarly agreeable as a social act, and that in which every person may be employed. Nor is it
the least of its benefits, that it associates pleasing ideas with divine worship, and makes us glad when we go into the house of the Lord. It is also

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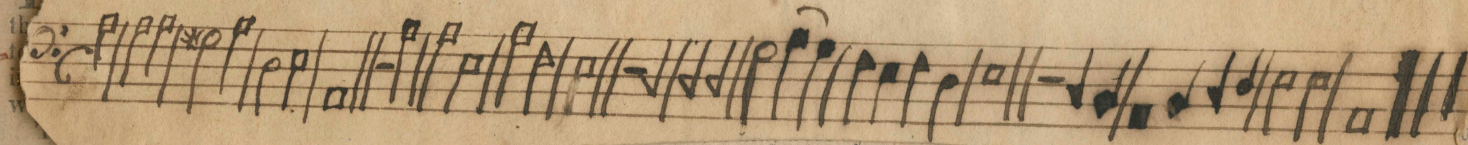
THE EASY INSTRUCTOR.

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a bond of union in religious societies, promotes the regular attendance of their members, and seldom fails of adding to their numbers. But there seems to be something more in music to unite with our own experience and the wisdom of past ages. The early Christians found their account in a remarkable attachment to psalmody, and almost every rising sect have availed themselves of its important delights and advantages. It must be confessed, that where pleasure is the sole attention, the motive is of an inferior nature. But is it not a commendable policy to promote regular attendance upon places of worship by any means that are not reprehensible? Will not the most beneficial consequences probably ensue? Is there not every reason to expect that persons who frequent the house of God with this view alone, will not be uninterested in the other services of religion?—That they who come to sing may learn to pray—that they whose only wish it was to be entertained, may find themselves instructed and improved? Such is the happy tendency of well regulated song in the house of God; but alas! how seldom is this part of the service accompanied with its proper effect. It was the remark of an eminent writer, too applicable to the present time, that “The worship in which we should most resemble the inhabitants of heaven, is the worst performed upon earth.” His pious labours have greatly enriched the matter of song, and hereby contributed to remove one cause of this complaint; but in the manner there still remains a miserable defect.—Too often the dissonant silence prevail to the utter neglect of this duty—too often are dissonance and discord substituted for the charms of melody. As the writer observes: “Instead of elevating the soul, it depresses it; instead of inspiring it with devotion, it excites it to dissipation; instead of raising it to the contemplation of God, it sinks it in the pursuit of the world and the flesh.”

Pass to Breathing C. C. B.

My God the spring of all my joys: the life of my delights
The glory of my brighter days and comfort of my nights



any regard to the notes. For by this method he will become habituated to regularity and exact proportion.

, strike
up; the
two beats
and two

at paying

of time should be attended to before any attempt to sounding the notes is made. Counting and beating frequently while learning the rule will be of great service. A large motion of the hand is best at first, but as the learner can beat with accuracy, a small motion is sufficient.

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Great God attend while Lion sings, The joy that from thy presence springs, To spend one

This system consists of two staves of music. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a melody with various note values including minims, crotchets, and quavers, with some notes beamed together. The bottom staff is in bass clef with the same key and time signature, providing a harmonic accompaniment. The lyrics are written in a cursive hand between the staves.

Great God attend while Lion sings, The joy that from thy presence springs, To spend one day

This system continues the musical piece with two staves in the same key and time signature as the first. The notation and cursive lyrics are consistent with the first system. The lyrics end with 'To spend one day'.

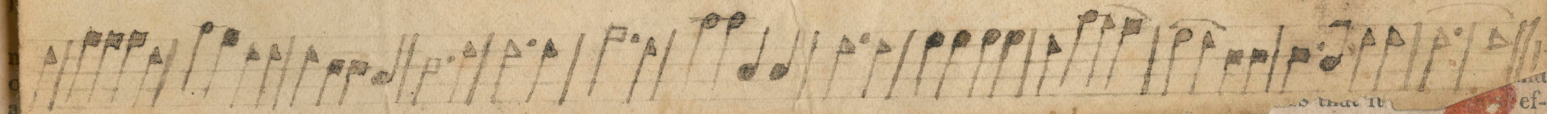
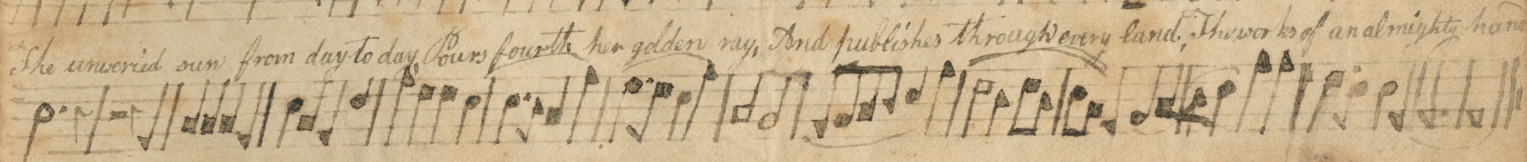
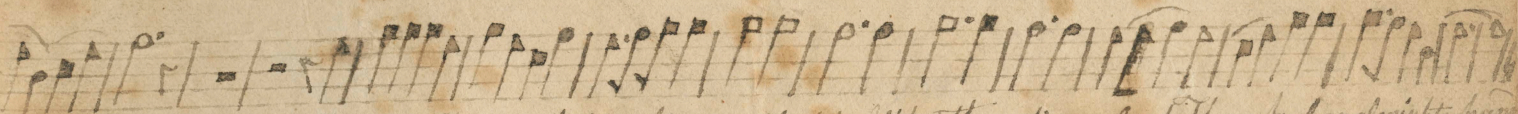
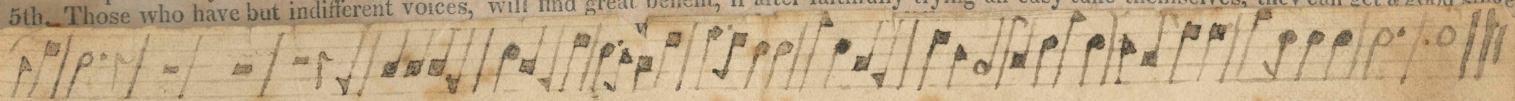
and it is contrary to that humility which ought to characterise the devout worshipper, it must be an enemy to the natural ease which always distinguishes the judicious performance.

2d. Care should be taken to begin with a proper pitch of the voice, otherwise it is impossible to preserve the melodious connexion of the notes, or the harmony of the parts; for if at the commencement of a tune the voice is too low, languor must prevail; if too high, an unnatural endeavour to maintain a proportioned elevation throughout the whole performance.

3d. The articulation must be as distinct as the sound will possibly admit; for in this, vocal music has the preference of instrumental—that while the ear is delighted, the mind is informed.

4th. Though it is the opinion of most writers, that the learners should take the parts best adapted to their respective voices; let them occasionally try the different parts; not only because it makes them better acquainted with the nature and degrees of sounds, but because it has a tendency to improve the voice, to file off what is too rough, and what is too effeminate to render more energetic; whereas monotony is otherwise apt to take place. By attending to this direction the evil will be greatly guarded against.

5th. Those who have but indifferent voices, will find great benefit, if after faithfully trying an easy tune themselves, they can get a good singer



fectual method to correct the error; which we matter ourselves all who make a trial of will find to exceed their most sanguine expectations.

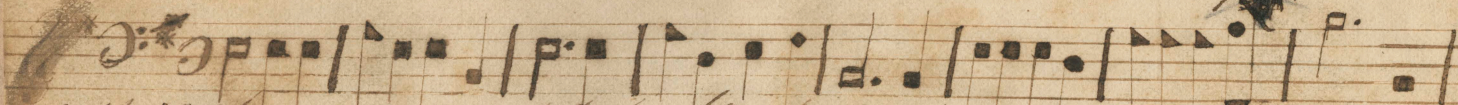
The high notes in all parts should be sung soft and clear, but not faint: The low notes full and bold, but not harsh. The best general rule of singing in concert is, for each individual to sing so soft as to hear distinctly the other parts. The practice of singing soft will be greatly to the advantage of the learner, not only from the opportunity it will give him of hearing and imitating his teacher, but it is the best, and most ready way of cultivating his own, and making it melodious.

When music is repeated, the sound should increase together with the emphasis: In tunes that repeat, the strength of voice should increase in the parts engaged, while the others are falling in with spirit; in which case, the pronunciation should be as distinct and emphatical as possible.

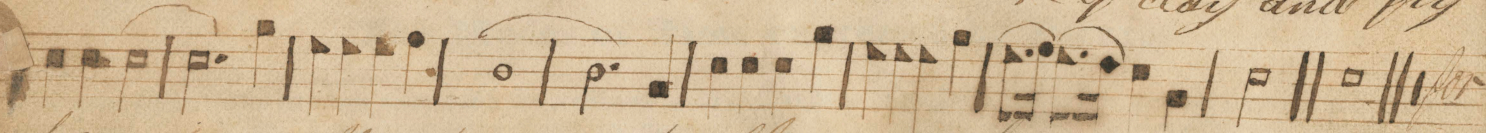
When singing in concert, no one, except the teacher or leader, should attempt a solo which does not belong to the

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the. to. Northsalem bass, E. M. flat, on, E



*my soul come meditate the day, and think how soon
it stands when thou must quit this house of clay and fly*



*to unknown lands, and fly. when
Harvey Richards tune if you please my self*

words, let them fall on which part of the bar they may, is the best and most natural rule, and the highest perfection of accent. There are several other graces, which have a pleasing effect when executed in an accurate manner; but as they are entirely impracticable for learners, I pass their explanation.

Hurvey Rickert Book

if you please my self

Devil him

Libas self him self

my self

Rate Cup

Manting

Cayenne

Chayenne

Chayenne

